

Stained Glass

Vol. LIV

AUTUMN 1959

No. 3

The Magazine of the Stained Glass Association of America

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Published quarterly at Pittsburgh, Pennsylvania by the Stained Glass Association of America. All correspondence should be addressed to the Editor. Subscription rates: \$5.00 per year in advance. To members, included with dues. Single copies: \$1.25. Special price for quantities ordered in advance of publication. Advertising rates, per issue: display page, \$36.00; half-page, \$20.00; quarter-page, \$12.00. Cover, special position, color, etc. on application. Forms close on 15th of month preceding issue. All advertising copy is subject to Editor's approval. Manuscripts, pictures, photos, etc., when unsolicited, are not returnable unless stamped, self-addressed envelope is enclosed. The Editor reserves the right to reject or edit all matter submitted for publication.

Entered as 3rd class mail at Pittsburgh, Pa., Permit No. 5683.



*"Tree of Life" window in Catholic High School,
Newark, Ohio, executed by the Franklin Art
Glass Studios, Columbus, Ohio*

Tree of Life

IN the chapel of the Catholic High School in Newark, Ohio, one can see a beautiful and unique group of windows in stained glass. The series portrays the creation and in it are shown in a colorful abstract setting all forms of wordly life.

The windows were designed by Charles Madden and executed in the Franklin Art Glass Studios of James Helf in Columbus, Ohio. Here for three-quarters of a century artisans of the Helf family have been creating tapestries of light and color that may be viewed throughout Ohio and neighboring states.

In the "creation windows" multi-colored fish are observed swimming in an ocean of blue, red, yellow, and grey. The tall grey "mountain of sacrifice" rises five panels high with the symbolic lamb's head superimposed on its side. And in the window pictured (preceding page) the "tree of life" dominates one part of the wall.

Surrounding the figure of man raising his hands to the heavens, the source of all life, are grasses and grains that sustain life. In the upper corner is the symbol of "peace," the ultimate goal man strives toward.

The colors used for the glass are all bright and clear. Little paint has been applied to hinder the natural flow of light coming through the brilliant panes. A ventilator panel has been unobtrusively fitted into one of the upper sections.

Here in this wonderfully lighted room the young people of Newark can find an impressive place to worship and meditate. Surrounded by the symbols of ancient church art in a modern setting their daily lives are enriched and their souls made better for the experience.

Invocation by The Rev. Canon Noble L. Owings,
Opening the Second Session of the Fiftieth
Convention of the Stained Glass Association

LET us pray. God, our Heavenly Father, we ask Thy blessing upon us this day. Open our minds to wider visions. Guide our hearts and our lips with charity.

We acknowledge Thee as a source of all that is strong and all that is right, and we ask Thou instill in our hearts a true sense of beauty and that Thou will enable our minds to be discriminate in the work that we undertake.

We remember Thy son, Jesus Christ, was a carpenter or craftsman and an artist in his own right, and we ask that we may be able to carry out the work assigned to us in His spirit of true devotion and of sincerity in a sense of obligation to the responsibilities imposed upon us by our profession.

Since we are gathered today from many parts of this country, we ask Thy blessing upon the homes here represented, upon the children, and we ask that Thou will continue Thy blessing and Thy richness to us.

Further we pray, Oh Father, in this country of ours enjoying Thy blessing, we may find ourselves and our Nation increasingly and rightfully taking its place among the nations of the earth.

In all that we undertake today and every day, we ask Thy blessing upon us. And may all that we attempt to do, each in his individual way, be done in great sincerity of mind and with a sense of not only benefiting ourselves but benefiting our fellow man.

Now may the grace of Our Lord Jesus Christ and the love of God and the fellowship of the Holy Ghost be with us this hour and forever more. Amen.

University Windows

by

REVEREND WILLIAM F. CROWLEY, C.S.Sp.

(Father Crowley is a Professor of English at Duquesne University)

ROCKWELL HALL, the third of ten projected buildings which will transform Duquesne University's downtown campus from a blighted area into a modern Acropolis looking down on a new Pittsburgh, is dramatically placed at the point where the campus meets the city. Designed by the late William York Cocken and Associates, the structure itself seems to speak through the architectural lines of its purpose and direction. Its mass, conveying a feeling of strength and permanence, speaks eloquently of its dedication to permanent values in a changing world; the soaring verticals carry the eye and the mind upward toward the end, and the means, too, of all education, God.

When the architects specified five tall windows as the only decoration of the facade, University officials immediately speculated on the possibility of filling these openings with stained glass, which would serve not only to complete the architectural concept of the building, but would as well further emphasize the role of the University in the world. Windows which would please the casual observer by their light and color; windows which would carry the inquiring mind upward and outward into the realms of thought and contemplation.

Father Vernon Gallagher, C.S.Sp., the president of Duquesne, called in Mr. George Hunt, an old friend of the University, and presented the problem to him and the project was under way. Mr. Roy Calligan, Jr., a designer for the Hunt Studios, undertook the design of the windows and set to work with enthusiasm to come



up with a solution to what was a difficult problem. Some, perhaps, will not be impressed with such language. Five facade windows, of fine dimension and proportion, may seem like a classical situation for a glass designer. Admittedly it was, but there were many angles which made the problem a complex one.

First of all, the windows were for an academic building, not a church, and the designer therefore had to work in a different frame of reverence, as it were, as far as symbolism and meaning were concerned. In addition, the windows were being made for students, for young people whose sense of artistic values had to be constantly borne in mind, with the intention, not of catering to a still unformed taste or one vitiated from long acquaintances with mediocre "Munichs," but rather with the exciting idea of opening to them a whole new world of artistic appreciation; "charm'd magic casements," indeed they had to be.

An interesting consideration was the fact that the windows formed the facade of the Peter Mills Auditorium, a unit almost in constant demand for lectures, and social functions, and brilliantly lighted at night from within, so that the windows had to be reversible in effect, forming an interesting composition, both from within and without, both day and night. In a recent issue of *Liturgical Arts*, Stephen Bridges observed:

For all its luminosity, a window remains part of the wall. It is as if the walls were made translucent, and some awareness of this must guide the glassman if he is not to destroy the integrity of what the architect has built.

The windows in Rockwell Hall are a good example of Mr. Bridges'

thesis, and it must be said, I think, that Roy Calligan never lost sight of the cautions Mr. Bridges proposes.

Selecting a theme for the windows was the final problem. After considering many, and discarding these for various reasons, Mr. Calligan decided that the theme of "God and Knowledge" presented the greatest challenge, and at the same time admirably expressed the whole philosophy of Catholic education, and the *raison d'être* for Duquesne and Rockwell Hall, too. God and knowledge: God in knowledge; and knowledge in God are basic principles giving substance and direction to all the studies in a Catholic university.

Having determined the theme, the presentation of it became the object of much study and planning on the part of Mr. Calligan. The final result speaks not only of the labor but of the success with which it was accomplished. To come upon the windows suddenly, as many do, as they enter the auditorium is, literally, a breathtaking experience. Few there are who do not pause, amazed, at the glowing gorgeous spectacle of color that strikes them when first they walk into Mills Auditorium. Straight ahead, directly in the line of vision the windows stand before the delighted eye, a vision of glory. Calm in the morning light; burning at noon; brooding at evening.

The first and unforgettable impression is one of pure color. In the article we noted previously, Mr. Bridges says:

Modern painting has accustomed us to look at art in

"God and Knowledge," the relation between God and man in abstract form. One of a series of five windows executed in lead, glass and anilized colored aluminum by the Henry Hunt Studios for Mills Auditorium, Duquesne University, Pittsburgh, Pa.

Photo by Custom Studi



a manner that is both new and old. Our eyes are open to pure color, we delight in simple forms and planes, and take pleasure in patterns of line.

These windows are, I think, abundant proof of what he maintains. Before we are even conscious of symbolism or meaning, we are totally satisfied by the color, by the lines, by the patterns. Only slowly does the symbolism emerge, and only slowly does it speak.

Two symbols are used throughout—the eye and the hand. Those of us who remember St. Lucy's platter will agree that the eye, detached from its setting, is a difficult thing to handle well, and to Roy Calligan's credit, it must be maintained that he has handled it well. As a symbol of God, the eye is most meaningful. It speaks not only of His omniscience, but also of His providence; not only of His surveillance, but also of His care. The hand, too, is a happy choice as a symbol of man's aspiration; of his desire to grasp; to lay hold; to possess knowledge—especially knowledge of God. The two symbols moreover are used interchangeably, and again the appropriateness becomes apparent upon study. The hand of God directing the world, the eye of man looking upward toward the light.

In the window illustrated, the rational knowledge of man, and the perfect knowledge of God are symbolized. The upper portion expresses symbolically the identity that exists between God and the object of His knowledge. The eye, somewhat diffused by the shafts of gold integrating it, expresses the attraction of the Creator for the created, and the subsequent union which exists, wherein the two are so closely united as to be contained completely in the identity of the Creator.

*Interior View—Mills Auditorium, Duquesne University,
showing the stained glass windows*



In contrast to this intensely individual union, because of God's perfect knowledge, the lower half of the window represents the partial union between man and the objects of his knowledge. Here the eye represents man's mind, the hand his senses, and these two symbols alone, or in combination, express the different degrees of his comprehension; the various kinds of ideas.

The hand and the eye together represent the clear idea; the hand alone, the simple or the abstract; the variations of the eye, obscured in abstract design, the obscure, the confused.

Each of the windows is rather sharply divided into two distinct sections, with the same plan unifying the whole ensemble—the upper portion devoted to God, the lower part to man, and over all, the constant unifying theme of man's aspirations, guided by right thinking; the development of the mind aspiring to perfection, the fundamental tenet of Christian education.

Naturally, the windows have puzzled many, but pleased more. Some have been angered, some have been enthralled. The students were puzzled at first but open-minded, God bless them, and once it was explained that the stained glass artist was not a man who painted pictures on glass, but a craftsman who worked with the wonderful living materials of light and color, they were genuinely enthusiastic.

From their point of view the windows are an eminent success, and I'm sure that no praise we could propose for the Hunt Studios, for Roy Calligan, or for anyone else who had anything to do with the project could mean more to them than the comment one of the boys made as he turned away from the windows to write his impressions. "It seemed," he said, simply and sincerely, "as if I were seeing color for the first time."

FOREIGN COMPETITION: Newest Threat To U. S. Jobs

by

AL PRIMO

(Mr. Primo is News Editor for KDKA-TV)

RECENTLY the latest government figures on business, labor, population, education, etc. were released. There were so many, in fact, that some went by unnoticed by the public. I should say they weren't particularly noticed by most working people but big businessmen are keeping a sharp eye on a new problem . . . foreign competition . . . and these figures give you the key to what foreign-made products are doing to American business and industry.

Products made in other countries are being bought by Americans more now than ever before. The rise in imports is not yet at a disastrous level for most American industries but it is a warning of what will have to be faced in the near future.

Now you may say to yourself: "What do I care about imports and exports and big business." Well, you should care a lot about it because it may result in the loss of your job or your business. It is only logical to think about what is going to happen to us if products can be bought cheaper in other countries. That is an easy question to answer—they'll stop making them here and you will be the one hurt.

A look at comparative wages throughout the world will show you what we are up against. In the automotive industry the basic U. S. wage rate is \$2.44 per hour, in Britain it is \$1.05, while in Germany it is only 69¢. German steel barons pay their workers

less than one-third the prevailing rate in America. In Japan it is even worse. There the overall general pay level is only 14% of what the average worker gets in the United States.

Pittsburgh was once known as THE coal and steel capital of the world, a great industrial center. It is not anymore. Almost as much steel and other industrial products are being made in many other parts of the world . . . and they are being made cheaper. Did you know that in some sections of the country imported steel products can be bought cheaper than those made in the United States? And now that the St. Lawrence Seaway is open, imported goods will become even cheaper.

Five years ago this country exported five times as many cars as were brought in from other countries. It is not so today. We now import four times as many cars as we send into foreign trade. Other consumer goods are also running into the same tough competition because our costs are higher.

While U. S. sales to foreign countries were dropping ten percent last year, their sales to us were increasing ten, twenty and even thirty percent.

Why did we start lagging behind in the first place? Well, in the years immediately after the Second World War the United States dominated world trade by virtue of its newer plants and techniques and lack of competition from war-ravished Europe. Now, thanks to the Marshall Plan and other American aid programs, plants just as efficient with lower operating costs are turning out goods all over the world.

Our own aid to these countries created the problem. It's like the old saying: "Nice guys don't win ball games." But who is going to stand up and protest to this unrealistic policy? Business

men and labor leaders are bitter but certain Washington politicians insist the foreign give-away program is still essential even though it may hurt our own people.

Persons who have travelled extensively in Europe say that our aid isn't even doing much good. A visitor at the Brussels World Fair reported to me that the feeling there was "Trade . . . not Aid." Smart Europeans want to do business with the U. S., not receive free hand outs. Many of them are still a proud lot. But in spite of the opposition, the ill-conceived aid programs continue to roll.

Workers in American steel mills may be out of a job because foreign aid helped build a 490 million dollar British steel plant in South Wales that can operate at a lower unit cost than the ones we have in Homestead or Gary. These foreign plants make cheaper products primarily because labor is cheaper. When it gets to the point where imported goods seriously undercut our prices many American plants are doomed.

As was pointed out before, the threat is not yet that overwhelming but it is rapidly coming to that point, not only for business men but for all of us because it will eventually cost us our jobs. When will that happen? . . . Only time can tell.



Convention Pictures

There is still time to order copies of the Convention Pictures that were shown in the last issue of the magazine. The price is \$1.00 per print. Send your order to the Editor indicating the number shown on the picture, quantity desired and include check or money order made out to Custom Studios.

Wisconsin Artist

by

JOAN PICKEL

CONRAD PICKEL, proprietor and chief designer for the studio bearing his name in Waukesha, Wisconsin, has devoted his life to the craft of stained glass. It and the related arts have served to fill his world with beauty and inspiration.

Possibly he was destined for this role and could not have done otherwise even if he had so desired. Conrad was born in Munich, Germany, where his family for generations had produced master painters and skilled sculptors. Surrounded by this tradition the youth's natural talent had full rein to express itself.

Particularly inspired by an older brother who was a church decorator of some renown, Conrad entered his apprenticeship in the Mayer Stained Glass Studio of Munich. However, feeling this was not enough the young man also enrolled at one of the city's famous art schools where he attended class when not occupied with the business of cutting and assembling glass. Combining this practical training with a liberal absorption of the artistic atmosphere that prevailed in Munich's numerous art galleries, he rounded out his art education.

After completing his apprenticeship and mastering the basic principles of stained glass, at the age of twenty-one Conrad looked for new worlds to conquer. Feeling that a greater opportunity existed to the west across the Atlantic Ocean he left for the United States. On



Conrad Pickel



*"Baptism Window," Trinity Lutheran Church,
LaCrosse, Wisconsin—Pickel Studios*

arriving in America the ambitious youth set out to find work in his chosen craft. For the next fifteen years he worked as a designer in numerous stained glass studios throughout the land. His employment took him to Boston, Pittsburgh, Columbus, Los Angeles, and Milwaukee where he finally settled.

These years of itinerant and free-lance designing completed Pickel's education. Now with the encouragement of clergymen and architects he opened his own studio in the rolling Wisconsin countryside. In 1949 his fondest dreams came true when the present building was finished. In these quarters Conrad incorporated all his ideas for a practical stained glass studio. Here a trained staff works under ideal conditions.

Pickel's first work of prominence was done for St. Helen's Church in Minneapolis, Minnesota. This was an important step



Pickel's Studio in Waukesha, Wisconsin



*"Nativity Windows," St. Paul's Evangelical and Reformed Church,
St. Paul, Minnesota—Pickel Studios*

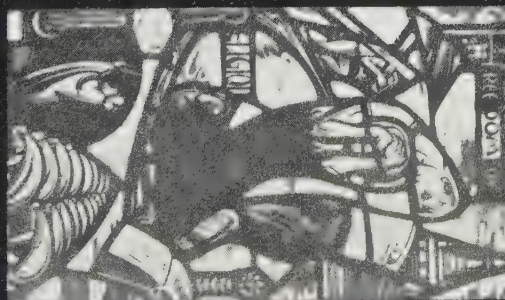
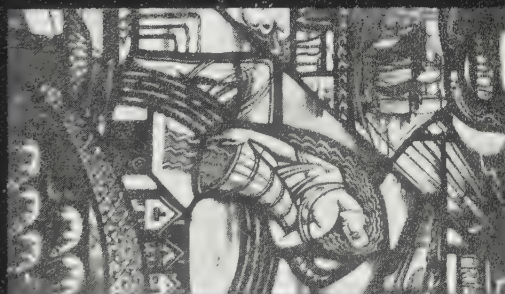


The home and studio of Conrad Pickel in Vero Beach, Florida

as it established his name throughout the middle west. After this job commissions came from all over the country so that today windows made by the Pickel Studio can be seen in New York, Philadelphia, Boston, Pittsburgh, Tulsa, Houston, Los Angeles, and numerous other places. Most recently he has shared, along with other studios, in the work for the new Cathedral in Baltimore (see *Stained Glass*, Winter—1959-1960).

In 1956 Conrad Pickel established a branch studio in Vero Beach, Florida. Here the designing rooms are connected with his home on the Indian River (see picture). The processes of assembling and manufacturing are carried out in the downtown shop. Since opening this Florida office the artist has divided his time and interest between the sunny south and his beloved Wisconsin.

"Four Freedoms" windows at the Milwaukee Extension of the University of Wisconsin—Pickel Studios



Problems In Glass

A RECENT story from Paris brings us the news of the installation of the largest stained glass window in Europe. This tremendous undertaking was executed for the Cathedral of Nantes in the old Province of Brittany in France.

The window is nearly 2,000 square feet in area and contains over 30,000 pieces of colored glass. The undertaking was carried out by Francois Chapuis.



The series of clerestory windows installed this year in St. Thomas' Protestant Episcopal Church, 53rd Street and Fifth Avenue, New York, are the latest to be completed for the edifice.

An unforeseen complication presented itself when the time came to complete these windows. The construction of Canada House next to the Church cut off much of the natural light reaching that side of the building. To compensate for this condition and to allow the interior to receive sufficient light, the designer had to incorporate into the stained glass windows special light sections of glass.

One of the windows designed by Colwyn Morris is entitled "Goodness." Its central figure is St. Barnabas and in one small panel appears the figure of Abraham Lincoln.

The windows for St. Thomas are being made by an English studio and the project has been in progress for twenty-five years.

Stained Glass Part of Executive Training Program

by

W. REX CRAWFORD

*(Dr. Crawford is Director of the Institute of Humanistic Studies
for Executives at the University of Pennsylvania)*

EARLY in December every year a group of about twenty Bell Telephone management personnel, accompanied by their wives, descend upon the busy, crowded Willet Stained Glass Studios at 39th Street and Girard Avenue in Philadelphia. Three hours later, raving about stained glass and the congenial hospitality of the Willets, they write down this afternoon as one of the red letter occasions of an extraordinary year as they reluctantly take their leave. These modern business executives have acquired a new understanding of a great medieval and modern art from an outstanding artist who can also meet a payroll.

Who are these people? Why are they doing this? With what kind of preparation do they come to the studio?

For six years something grandiloquently labeled The Institute of Humanistic Studies for Executives has been functioning quietly in an ancient Victorian structure belonging to the University of Pennsylvania. This has been going on ever since the spring of 1953 when Mr. W. D. Gillen, President of the Bell Telephone Company of Pennsylvania, approached the University, of which he is a graduate and trustee. He was willing to try a bold experiment in non-technical education for some of the Bell Systems' more promising men. Bell already had a wide variety of training courses but in the hopes of increasing her number of broad-gauge, flexible leaders for a changing world, the system or a large part of it, was undertaking the most fantastic and interesting program

in education for executive leadership that one knows about.

For more than nine months these carefully selected men are detached, on salary, from all their duties and with their wives and children settle in the Philadelphia region. Then they proceed to knock themselves out over some 100 books and to listen, more or less respectfully, to almost as many meticulously chosen lecturers. They visit New York and Washington and New Hope, and of course the museums and institutions of Philadelphia. They attend concerts, operas and plays. They discuss what they see and hear freely and endlessly among themselves.

Logic helps them to think less fuzzily, emotionally, more clearly, and to be suspicious of the pressures that beat upon us. Ethics faces them with the deepest, most puzzling problems of values; economic history and thought puts them at the end of a long process of development; social science introduces the problems and attitudes of anthropology, psychology and philosophy.

The history and meaning of the natural sciences is explored. Literature from Homer to Eliot shows them man trying to react vitally to his own experience and emotions. Their relative illiteracy in music and art slowly yields to a more sophisticated listening and looking. And they end with patient analyses of American civilization and its place in the world. Lots of disturbing questions are raised and a few dogmatic answers are given.

So, when they go to Henry and Muriel Willer's they know something of form and color. They have visited the Cloisters and the Metropolitan and have read voluminously about the medieval period and have spent two weeks on Dante. Yet all of this, in spite of constituting a memorable part of their experience, is only a segment of a rather overwhelming, confusing, exciting year. We think it makes them better men for their company and communities. We know it makes them fuller and richer personalities.

SYMBOLISM IN LITURGICAL ART

LEROY H. APPLETON AND STEPHEN BRIDGES

(Charles Scribner's Sons, New York, \$3.50)

NOT since Charles Connick's monumental *Adventures in Light and Color* has a member of the Stained Glass Association published a book. It seems fitting then, that Stephen Bridges, who served as the scholarly editor of our Quarterly, has collaborated in the creating of a much-needed book on Christian symbolism. Since Webber's classic volume there has been little published combining text and illustrations which would answer the needs of designers and craftsmen in the service of the Christian House of Worship. Rudolph Koch did design a series of symbols, but there is no explanatory text to complement the very fine illustrations in his book.

It is with great pleasure that one can recommend the scholarly, yet straight-forward, explanation that Stephen Bridges sets forth in this book on symbols. One senses that excess and unnecessary details have been eliminated, presenting, in alphabetical order, a clear, concise, and informative historical background as a *raison d'être* for the different symbols. It is also a pleasure to note that Mr. Bridges does not merely give the English symbolic references, but has greatly enriched our horizons with little known, but yet profound, French, Spanish and Mexican sources. Not only the King James text and references are given, but the Douay-Rheims as well, when there are notable differences in translation, thus insuring the craftsman of the proper scriptural wording for various communions.

There is also a helpful annotated bibliography and index, as well as introductions on the rationale of symbolism by Maurice Lavanoux, Secretary of the Liturgical Arts Society.

One can not recommend too highly this useful contribution.

ROBERT E. RAMBUSCH

Recent Publications

- Faber Birren, *New Horizons In Color* (N. Y.: Reinhold Publishing Co.).
- John Canaday, *Mainstreams of Modern Art* (N. Y.: Simon & Schuster), ill., 576 pp.
- Hans Decker, *Romanesque Art In Italy* (N. Y.: H. N. Abrams), ill.
- J. G. van Gelder, *Dutch Drawings and Paints* (N. Y.: H. N. Abrams), ill., 54 pp.
- K. Herberts, *Complete Book of Artists' Techniques* (N. Y. Fred. A. Praeger).
- C. R. Morey, *Christian Art* (N. Y.: W. W. Norton & Co.).
- Olgivannia Lloyd Wright, *Our House* (N. Y.: Horizon Press), 308 pp.

Articles of Interest

- Studies In Philology* (January 1959), "Christian Domini Concept In Mediaeval Art and Literature," M. A. Klenke.
- Design For Industry* (April 1959), "New Use For Colored Glass," R. Jackson.
- Liturgical Arts* (May 1959), "Our Lady of Solitude Chapel in Mexico," Lisa'n Bastien.
- Atlantic Monthly* (June 1959), "Fine Arts and the Universities," A. W. Griswold.
- Harper's Magazine* (July 1959), "Flavor in Glass," R. Lynes.
- Pictorial Living*—San Francisco Examiner (July 1959), "Stained Glass in a Modern Setting," Michael Grieg.
- Saturday Evening Post* (September 12, 1959), "Masters of the 'Lost Art'," Arnold Nicholson.

Los Angeles or Bust

Once a year stained glass people from all over the country gather to hold their annual conclave. No doubt in years past many of them underwent certain hardships and discomforts as they trekked about this vast land to meet with their fellow craftsmen.



Paul Irwin and Gerhard Hiemer

But this year no such problems were anticipated as the miracle of modern transportation—the airplane—was available to whisk them to far-off Los Angeles in a matter of hours (five hours by jet from the East Coast).

Utilizing the latest mode of private travel two young explorers of inner-space, Gerry Hiemer and Paul Irwin (Edward W. Hiemer & Co.), donned their flying paraphernalia and took off from Clifton, N. J. bound for the Convention in Gerry's single engine, two seater.

Through storms, fog and desert heat they beat their way westward. Day after day the little plane valiantly carried its human cargo closer to its goal until fate, in the form of the U. S. Weather Bureau, took a hand.

In Winslow, Arizona the weather closed in and a motherly-type observer refused to let the boys fly any farther.

Nine days after beginning their Odyssey the intrepid adventurers, weary but undaunted, struggled into the Ambassador Hotel just in time for registration . . . the last four hundred miles of the journey having been made on the Southern Pacific Railroad.

In Memoriam

DAVID BRAMNICK (1892-1959)

Mr. Bramnick, a long time member of the Stained Glass Association and co-owner and director of the D'Ascenzo Studios, Philadelphia, Pa., is survived by his wife, Dorothy; a daughter, Mrs. Richard Lehman; and a son, Alfred.

RESOLUTION OF THE PHILADELPHIA
JOINT APPRENTICESHIP COMMITTEE,
SEPTEMBER 15, 1959

Whereas, With real regret we mark the loss of a distinguished member of our Philadelphia Joint Apprenticeship Committee, David Bramnick, on August 8, 1959; and

Whereas, David Bramnick had been a faithful member of this committee since its inception and contributed in great part to the success of its program, bringing to the committee a vast amount of experience gained from sitting on "both sides of the table"; and

Whereas, His entire life, after finishing his art training at the Pennsylvania Academy of the Fine Arts, had been devoted to Stained Glass (more than a quarter of a century as an active member of Local 556 of the Brotherhood of Painters, Paperhangers and Decorators followed by a decade of leadership as one of the directing heads of the D'Ascenzo Studio, where his creative art did much to bring national recognition and acclaim to the work of this Studio); and

Whereas, This committee will sorely miss the guidance and conciliatory nature of David Bramnick, while the stained glass world has lost one of its master artist craftsmen; now,

Therefore, Be it resolved that this tribute be made a permanent part of the records of this Committee and that a copy of this resolution be sent to the Bramnick family, the D'Ascenzo Studios, the editor of the Quarterly of the Stained Glass Association, the editor of the Painter and Decorator and the secretary of the National Joint Glaziers and Glass Workers Apprenticeship Committee.

* * *

EMIL LOUIS POPPER

With profound sorrow we announce the death of Emil Louis Popper on September 3, 1959. Mr. Popper was the proprietor of Leo Popper & Sons, glass importing firm of New York City.

In Memoriam

MRS. STANLEY E. WORDEN

With regret we publish the announcement of the death of Mrs. Worden on August 16, 1959. Mrs. Worden passed away after a lingering illness. She is survived by her husband, Stanley E., proprietor of the Henry Keck, Inc. Stained Glass Studio, Syracuse, N. Y., and a member of the SGAA.

* * *

VALENTINE d'OGRIES (1889-1959)

Valentine d'Ogries, a stained glass artist of the old-school, died on August 27, 1959, at the age of 70 in his home at New Hope, Pa. after a long illness.

Mr. d'Ogries was born in Poertschach, Austria and when still a youth came to the United States. He studied at Klagenfurt Technical School and Carnegie Tech in Pittsburgh. Among his works are windows in St. Thomas the Apostle Cathedral, Chicago; St. John's Protestant Episcopal Church, Massena, N. Y.; and Corpus Christi Roman Catholic Church and the Episcopal Church of St. Mary the Virgin in New York City.

* * *

MARTIN V. HANSON (1907-1959)

Martin V. Hanson died suddenly on August 10 at his home in Arcadia, California as a result of complications following an operation.

Mr. Hanson was a glass cutter and glazier who had been employed at the Judson Studios, Los Angeles, and the Burnham Studios, Boston. He is survived by his wife, daughter and grandson.

His devotion to his craft of stained glass, his winning smile and friendliness will be missed by all who knew him.

Christmas Is Coming

Simplify your Christmas shopping and give:

A year's subscription to STAINED GLASS (\$5.00 per year)

. . . or . . .

Apply for an Associate Membership in SGAA for your friends

—this includes a subscription to STAINED GLASS

(Associate Membership: \$10.00 per year)

Either of the above suggestions would make an ideal gift for your pastor, business associates or those friends interested in the arts and crafts.

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2 Blaine Street, Pittsburgh 26, Pa.



Confidential

A well established Eastern stained glass studio is looking for an experienced shop foreman. All inquiries may be directed to the Editor and will be kept in the strictest confidence.

SGAA Exhibits

Exhibits sponsored by the Association can be seen at the following locations:

Guild Panels: October 19 to October 31

Poznan Panels: October 19 to October 31

Schuster's Department Store, Milwaukee, Wisconsin
(with display of Blenko glassware)

New Works In Stained Glass: November 1 to December 18

State University Teachers College, New Paltz, N. Y.

Apprentice Panels: December 13 to January 4, 1960

Long Beach Museum of Art, Long Beach, California

Special Exhibit: November

Hutzler Bros. Department Store, Baltimore, Maryland
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Corning Museum of Glass

The Director of the Corning Museum of Glass is still interested in seeing photographs or sketches from stained glass artists. They should be the latest work produced by the artist and indicative of the new directions being taken in contemporary stained glass. (See *Stained Glass*, Spring—1959, p. 34) Send your material directly to the above at Corning Glass Center, Corning, N. Y.

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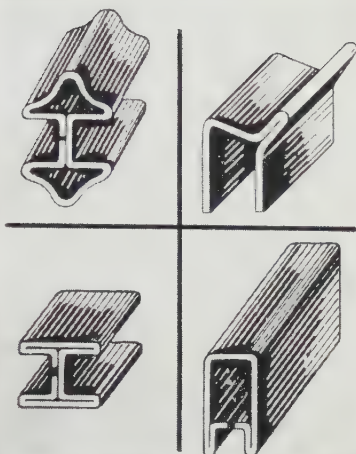
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